

Summer 1989

1989 Illinois Shakespeare Festival Program

School of Theatre and Dance
Illinois State University

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**The
1989
Illinois
Shakespeare**

Festival





STATE OF ILLINOIS
OFFICE OF THE GOVERNOR
SPRINGFIELD 62706

Greetings:

As Governor of Illinois, it is my pleasure to extend a warm welcome to everyone attending the Illinois Shakespeare Festival.

I commend everyone involved. Without your hard work and dedication this summer program would not be possible. Your efforts are sincerely appreciated by everyone. This Festival is a unique opportunity to experience all of the excitement and excellence the performers have to offer.

On behalf of the 11.5 million citizens of the State of Illinois, please accept my very best wishes for an enjoyable and successful Illinois Shakespeare Festival.

Sincerely,

James R. Thompson
GOVERNOR

Illinois State University

Illinois Shakespeare Festival

Dear friends and patrons,

Welcome to the twelfth annual Illinois Shakespeare Festival. In honor of his great contributions to the Festival, we dedicate this season to the memory of Douglas Harris, our friend, colleague and teacher. Douglas died in a plane crash in the fall of 1988 after having directed an immensely successful production of *Richard III* last summer. His contributions and inspiration will be missed by many of us, staff and audience alike.

We look forward to the opportunity to share this season's wonderful plays, including our first non-Shakespeare play. For 1989 and 1990 we intend to experiment with performing classical plays in addition to Shakespeare that are suited to our acting company and to our theatre space. We are excited about the experiment and will look forward to your responses.

There are many organizations and persons whose efforts make our Festival possible and without whose patronage we could not exist. These include: The Illinois Shakespeare Society, The Illinois Arts Council, the Illinois Office of Tourism, and the ISU Foundation. With immense gratitude we recognize the support of numerous individuals, businesses and corporations, including those who are recognized on our program pages.

As theatre artists and producers, our rewards come from serving and entertaining our audiences. Thank you for giving us this opportunity.

Cal Pritner
Artistic Director

J. William Ruyle
Managing Director



Illinois State University

Office of the President

Dear Shakespeare Festival Patrons,

On this first year that Barbara and I will experience the Illinois Shakespeare Festival, we are very much looking forward to joining you to enjoy the productions of *Henry V*, *The Merry Wives of Windsor*, and *She Stoops to Conquer*. We have heard so many wonderful comments about the Festival, which has received critical acclaim throughout the United States, and I am pleased that Illinois State University is the host for this unique event. The beautiful setting surrounding Ewing Manor is an ideal location.

We appreciate your enthusiasm and support for this summer event and hope that your evening(s) at the twelfth annual Shakespeare Festival will be enjoyable.

Sincerely,

Thomas P. Wallace
President

ILLINOIS SHAKESPEARE FESTIVAL

Illinois State University
College of Fine Arts
Department of Theatre
presents the 1989
Illinois Shakespeare Festival

The Merry Wives of Windsor

June 29, July 2, 7, 11, 15, 19, 23, 27, 29, August 1, 4

She Stoops to Conquer

June 30, July 5, 8, 13, 16, 18, 21, 26, 30, August 3, 5

Henry V

July 1, 6, 9, 12, 14, 20, 22, 25, 28, August 2

Cal Pritner
Artistic Director

J. William Ruyle
Managing Director
Chair, Department of Theatre

Peter Guither
General Manager

Alvin Goldfarb
Dean, College of Fine Arts

The 1989 Illinois Shakespeare Festival is made possible in part by funding and support provided by the Illinois State University Foundation; the Illinois Arts Council — a state agency; the Illinois Department of Commerce and Community Affairs, Office of

Tourism; the Town of Normal, the State Farm Employees Association; and Illinois State University, the College of Fine Arts, the Department of Theatre as well as through individual memberships in the Illinois Shakespeare Society.

Brad Barker Honda

A Tribute



*"Praising what
is lost
makes the
remembrance
dear."*

Alls' Well That Ends Well,
Act V, ii

The Illinois Shakespeare Festival, The ISU Theatre Department, and all those who were in some way touched by the life and work of Douglas Harris — students, colleagues, audiences, family, and friends — suffered a grievous loss in October when he died in a plane crash in Peru. In remembrance of the man whose heart and soul embraced us all and in acknowledgement of his work and accomplishments, we dedicate the 1989 Illinois Shakespeare Festival to Douglas Harris.

A smiling 18 year old Englishman stands holding a medal inscribed with the face of a certain playwright named William Shakespeare; he has just won first place in the 1953 Shakespeare Recital for Verse Speaking. Perhaps this is where it all began for the soon-to-be featured actor at the prestigious Old Vic Theatre in London, England. For three years, Douglas Harris, then known by his stage name Paul Harris, performed at this renowned theatre playing Tybalt in Franco Zeffereilli's acclaimed



Harris as Chorus
and Gower in
Henry V at the
Ravinia Festival,
Chicago.

Harris as Orsino in
rehearsal with Miss
Vivian Leigh and
Sir Robert Helpman
for the Old Vic
World Tour.



Alexander Lumber Company

production of *Romeo and Juliet* and opposite Vivian Leigh in *Twelfth Night*, which was part of the Old Vic World Tour to Australia, New Zealand, Mexico, Peru, Chile, Argentina, and Brazil. While at the Old Vic he was also seen in *Henry V*, *Richard II*, *The Lady of the Camellias*, and *White Devil*. From 1962-1968, Douglas performed in numerous productions with repertory theatres throughout England and did extensive work with the B.B.C. in such projects as *Spread of the Eagle: The Roman Plays of Shakespeare*, *The Man Shakespeare*, and *The Old Wives Tale*.

During the Old Vic tour, Douglas was introduced to South America where he experienced "a new world . . . of poverty, despair, and hate." In 1968 he returned to this country and began teaching Literature and Theatre Arts in Chile. While

"We need to live vicariously through art. A play takes a piece of life and holds it up to light, illuminating it, and then puts it away again."

— Douglas Harris

there he helped raise \$400,000 to help the poor, hungry, and sick and "worked with unemployed young people in plays and improvisations, so that they could find a dignity and worth." Thus began Douglas' lifelong dedication to drama in education as a way to help the people of the world attain a heightened perception of the human condition. And then, from one passion to the next, Douglas met a young Chilean lady named Cecilia and she became his loving wife. In 1973, the couple observed the military takeover by Augusto Pinochet in Chile and, as reflected

in Douglas' infinite concern with world issues, he began a personal crusade to revolutionize Arts in Education to help the Chileans change their pessimistic attitude of theatre and life.

In 1976, Douglas moved to Peru where he taught for four years. While there he directed a production based on the poem "Ven Conmigo" by Pablo Neruda. The piece was performed at San Silvestre High School and being a compilation of Latin-American short stories pointing at the paradoxes and realities of

our world, reaffirmed Douglas' passionate belief that art is important to understanding life experiences. He served as Drama Advisor for the Peruvian Department of Education.

Douglas came to ISU's Department of Theatre in 1982 under the administration of the Department Chair at that time, Alvin Goldfarb. Dr. Goldfarb cites Douglas as making a "major impact on the Theatre Department." He describes Douglas as a "truly international figure who impressed the students with the

importance of the world around them." At ISU, Douglas taught vocal technique for actors and served as Associate Artistic Director for the Illinois Shakespeare Festival. About teaching Douglas said, "I bring my experience, the student brings possibilities. We need each other to develop and it's nice to share." Douglas directed the Illinois Shakespeare Festival's production of *Richard III* last season and the piece excited him because he believed it gave him the opportunity to challenge the audience. "I hope our audiences are provoked to question what they see daily, the striving for power and how it affects us all." William Ruyle, acting Department Chair for ISU Theatre, said, "Douglas kept us aware and reminded us of the responsibilities we have as artists and human beings. In many ways he was our conscience."



While in Lima, Peru, Douglas directs a production of *Ven Conmigo*.

***I Will Return
Some other time, man or woman, traveler,
later, when I am not alive,
look here, look for me
between stone and ocean,
in the light storming
through the foam.
Look here, look for me,
for here I will return, without saying a thing,
without a voice, without mouth, pure,
here I will return to be the churning,
of the water, of
its unbroken heart,
here, I will be discovered and lost:
here, I will, perhaps, be stone and silence.***

— Pablo Neruda



Brett Rickaby is Richard in Harris' production of *Richard III* in the 1988 Festival.



Transport yourself back in time. You've woken up one day in the late 1500's or early 1600's when you plan to see one of Will Shakespeare's new plays.

If you have breakfast at all, you might follow the example of the Earl and Countess of Northumberland — a quart of ale, a quart of wine, and a chine of beef. (Tea and coffee weren't introduced until 1661.)

If you are one of the rare people who can read and write, you can catch the news and gossip from the *Mercury*, the first English newspaper, started in 1588.

You are a member of one of four classes in England — gentlemen, citizens, yeomen, and laborers. Besides the nobles any one can call himself a gentleman who can live without work and buy a coat of arms. Among citizens are the merchants. The yeomen are the stable, free men, who for the most part stay in one place working the farms of gentlemen, sometimes buy land, and can generally educate their sons. Below these are the laborers and men who work at trades, who have no voice in the commonwealth, and crowds of young serving-men who become old beggars, highway-robbers, and idle fellows.

What to wear for the day? You ladies may be in a gown of velvet, or cloth of gold and silver tissue, with hair eccentrically dressed, perhaps dyed, wearing a great hat with waving feathers, a painted face, maybe a mask hiding all except the eyes, plus a muff, silk stockings, high-heeled shoes, perfumed bracelets, necklaces and gloves, a small looking-glass pendant at the girdle, and a love-lock hanging over the shoulder, with artificial flowers at the corsage, and a mincing step.

Who You Were Then



A Stage Play

If you are a gentleman, you have an even greater fondness for finery. Perhaps a scarlet gown with a golden chain. Your hair is long and flowing, with a high hat and plumes of feathers, and you're carrying muffs like the women. The gallants are sporting gloves on their hats as tokens of ladies' favors, jewels and roses in their ears, a long love-lock under the left ear, and gems in a ribbon around the neck. Even the serving-men wear jewels in their shoes.

If you're looking for amusement, take one of the four thousand boats plying the Thames across to the Bankside where the theatres are, and were you may enjoy one of the most popular entertainments of the time — bear and bull baiting (baited by dogs — even more brutal than hockey or football). If you live in the rural areas, you probably are looking forward to one of the major celebrations: May Day, Plough Monday, the Sheep Shearing, the Harvest Home or Twelfth Night.

As you wander around town, you notice it swarming with soldiers, adventurers, sailors, and men with marvelous tales of their travels. Although London's population is only around 150,000 (with five million total in England), it's a bustling city crowded with people trading in every corner so that you can hardly get through the streets.

Watch your valuables closely. Despite strong measures against crime, new criminals keep appearing. With 300-400 criminals put to death in public display annually, you'll probably get a good chance to witness this first hand. While hanging is the most popular form of execution, offenders may be drawn and quartered, burned alive or boiled in oil or water. Capital offenses include escaping from prison, stealing more than forty shillings, hunting by night with painted or masked faces, or stealing hawk's eggs. If you are a noble convicted of treason, you'll probably escape with just getting your head chopped off.



It's almost 3 PM and time to get to the theatre. Boys outside will hold your horse and you'll pay your money to "gatherers" at the door (there is no box office). It costs about two pennies, unless you want to sit in the private boxes or "Lord's rooms" which have gained a bit of a reputation from the story that prostitutes occasionally rent these rooms. The galleries — where you will probably sit — are tiers which circle around from one side of the stage to the other and are equipped with bench seating. The pit or yard in front of and on the sides of the stage is the standing room area for the lower classes or "groundlings." If you are quite wealthy and don't like the lower classes being closer to the stage than you, you may actually sit on a stool on the stage. The theatre holds from 1,500 to 3,000 patrons (unlike the Illinois Shakespeare Festival's scant 386).

If you were planning on seeing the show from the pit, I hope you got there early. Crowds fill the pit well in advance of the performance to secure their standing room places, and to gossip, drink ale, and smoke. Selling of fruits in season, apples, pears, and nuts, with wine and beer continues through the performance. As the play starts, you notice a great deal of familiarity between the audience and the players — sometimes the actors remain on stage throughout the entire play. Of course, all the actors are men, and (of course) underpaid. A first class actor, with a share in net receipts will earn about £90 per year. And, of course, you enjoy the play immensely, because it's Shakespeare, and he has a knack for making things come alive for you, no matter where or when you come from.

Festival Executive Staff



BARBARA FELMLEY FUNK
Festival Executive Director/
Assistant to the Dean—College
of Fine Arts/Executive Director
Illinois Shakespeare Society

Barbara, in her fifth year with the Festival, coordinates business functions for the Festival, initiates fund raising efforts and grant proposals for the Illinois Shakespeare Society and acts as liaison with the University Development Office. In addition, Barbara prepares public relation materials, handles reservations, and is budget coordinator for the Madrigal Dinners. She also assists the Dean with College of Fine Arts functions. A native of the twin cities, Barbara is the granddaughter of former ISU president David Felmley.



ALVIN GOLDFARB
Dean—College of Fine Arts

An ISU faculty member for twelve years, Alvin joined the Theatre Department in 1977 and became Department Chair in 1981. He assumed the position Dean of Fine Arts on September 1, 1988. Alvin received his PhD from the City University of New York Graduate Center and prior to coming to ISU taught at Queens College, Hunter College, City College of New York, and St. Johns University. Alvin is the co-author of *Living Theatre* with Edwin Wilson, theatre critic of the Wall Street Journal. Alvin resides in Bloomington with his wife, Elaine, and their two children, Deborah and Jason.



PETER GUITHER
General Manager

Peter joins the Festival for his first season but the business is far from new to him. Before coming to ISU's Department of Theatre as General Manager in 1988, Peter was the General Manager for the Corning Summer Theatre in Corning, New York and served as

a Theatrical Associate for Katz Productions in New York where he worked as liaison between producers, presenters, and theatres on and off Broadway. While on the east coast, Peter also served as the Executive Director for the Greg Smith Singers. Peter holds an MFA in Performing Arts Management from Brooklyn College and now, among his other duties at ISU, serves as assistant chairperson for that department.



CAL PRITNER
Festival Artistic Director

Artistic Director of the Festival since its inception, Cal has directed Festival productions of *Measure for Measure*, *As You Like It*, *Cymbeline*, *The Taming of the Shrew*, and *Macbeth*. As ISU Theatre Department Chair from 1970 to 1981, he directed numerous plays, including *One Flew Over the Cuckoo's Nest* which was selected to be presented at the Kennedy Center. Cal's extensive professional acting credits include *Chicago Story*, *Hunter*, and *The A-Team* for ABC television, and *The Speck Murders* on HBO. Along with four other ISU Theatre faculty members, Cal is currently working on an experimental production of *Woyzek*.



SCOTT WALTERS
Associate Artistic Director/
Dramaturg/Green Show
Speaker

Presently pursuing his MS in Theatre at ISU, Scott returns for his third Festival season after coordinating the program and House Managing in both 1987 and 1988. After being selected the National Winner of the 1988 American College Theatre Festival Criticism Competition, Scott attended the National Criticism Institute at the Eugene O'Neill Theatre Center this past year. Other credits include directing *The Pirandello Project* and *The Shawl* at ISU as well as numerous productions as a freelance director in Minneapolis. Scott will attend the City University of New York where he received a fellowship to pursue his PhD this fall.

Synopsis

Standing outside Mistress Page's house, the aged Justice Shallow, his cousin Slender, and the Welsh parson Sir Hugh Evans discuss the wrongs that Sir John Falstaff has committed against them. As they wait to confront him, they conspire to bring about the marriage of Mistress Page's daughter, Anne. Meanwhile, two of Anne's other suitors — Dr. Carius and the noble young Fenton — confide in Mistress Quickly of their intentions.

Later Falstaff confides to his followers, Pistol and Nym, that he is so short of cash that he has decided to woo both Mistress Page and her friend,

Mistress Ford, in hopes of getting to their husband's wealth. Pistol and Nym refuse to comply with Falstaff's wishes and are dismissed. Furious, they set off to reveal his plans to the women's husbands. Falstaff continues with his plan, unaware of his ex-cronies' betrayal.

Alerted to Falstaff's intentions, Frank Ford disguises himself as Master Brook and approaches Falstaff, offering to pay him to woo Mistress Ford on his behalf. Falstaff accepts the offer.

Meanwhile, Mistress Page and Mistress Ford discover that they have received identical

love letters from Falstaff. Angered by this affront, they decide to take revenge on the lecherous knight. They arrange several meetings with Falstaff during which he is forced to endure humiliating circumstances in order to avoid the rampaging Ford. Satisfied, the wives confess their hoax to their husbands.

However, Master and Mistress Page find themselves at odds over which of their daughter's suitors should receive her hand. This leads to a final trick played on Falstaff by all the citizens of Windsor.

The end, of course, is a happy one!



THE MERRY WIVES OF WINDSOR

Director
Doug Finlayson
 Set Design
Kent Goetz
 Costume Design
Frank Vybiral
 Lighting Design
J. William Ruyle
 Sound Design
Thomas Fatten
 Assistant Costume Designer
Dagne Olsberg
 Vocal Coach
Evamarri Johnson
 Associate Lighting Designer
Laura Manteuffel
 Assistant Lighting Designer
John Miller
 Master Electrician
Jeff Benham
 Stage Manager
Nancy Benjamin
 Deck Manager
Allison Sciplin
 Technical Director
Dan Browder
 Assistant Technical Director
Brice E. Williams
 Light Board Operator
Laura Manteuffel
 Sound Operator
Steve Cordle
 Follow Spot Operators
John Miller
Tom Thompson
 Deck Hand
Adam Sperry
 Maintenance
Adam Sperry
Steve Cordle
 Property Master
Adam Sperry

Robert Shallow, Justice of the Peace	David Mitchell Ghilardi
Abraham Slender, cousin to Shallow	Gib Masters
Sir Hugh Evans, Parson	Daniel Sauer
Master Page	Don Blair
Sir John Falstaff	Michael McAlister
Bardolph	Randolph Schmalz
Nym	Andrew Biel
Pistol	Britton Walker
Anne Page, daughter to Master Page	Nancy J. Ruyle
Mistress Page, wife to Master Page	Pamela Klarup
Mistress Ford, wife to Master Ford	Melanie Van Betten
Peter Simple, servant to Slender	Jana M. Barber
Host of the Garter Inn	Timothy Dayne
Robin, page to Falstaff	Robert E. Wagner
John Rugby, servant to Dr. Caius	Reginald C. Hayes
Mistress Quickly	Karen Casteel
Dr. Caius	Raphael Green
Fenton	Andrew Biel
Master Ford	Jed Diamond
John, servant to Page	Randolph Schmalz
Robert, servant to Page	Britton Walker
Laundress	Gwendolyn Schwinke

Director's Note

In writing *The Merry Wives of Windsor* it is said that Shakespeare was responding to a request from Queen Elizabeth to show Sir John Falstaff in love. She got that and much more. Set at the close of autumn and the coming of winter, mischievous spirits seem to inhabit all of Windsor; men become boys, wives outwit husbands and the young surprise the old.

It has been very exciting to rediscover the wonder of this masterful comedy. Often dismissed as a lesser work, nothing could be further from the truth. *The Merry Wives of Windsor* is a comedy of lust and greed, the difficulties of achieving marriage and the pitfalls of maintaining it, independent women, foolish suitors, and parents clashing with children. These ideas are as contemporary today as they were when Shakespeare penned them.

Come with us this special Halloween and join in the pranks and revels of the *Merry Wives of Windsor*.



*The lunatic,
the lover,
and the poet are
of imagination
all compact.*

— Shakespeare

A Little Speculation

One of the many legends that surround *The Merry Wives of Windsor* is that it was composed in a fortnight by Shakespeare at the request of Queen Elizabeth who, so taken with the popular character of Falstaff in the Henry IV plays, wanted to see a play about Falstaff in love. Recent scholars agree that the play was probably written for the ceremonies at the Garter Feast on St. George's Day, April 23, 1597, traditionally held at Windsor Castle, home of the Order of the Garter. It is thought that Lord Hudson, one of the newly elected knights and patron of Shakespeare's Company, commissioned the playwright to compose a play for the occasion, and to fulfill in its composition the Queen's desire to see Falstaff in love.

It seems clear that *The Merry Wives of Windsor* was written for a Garter ceremony at Windsor, for it is referred to throughout the play. What confuses critics is that the Queen should request to see the despicable rogue, Sir John Falstaff, do anything as uncharacteristic as fall in love. That the Falstaff of the Henry IV plays was not likely to become anyone's fool has led other scholars to examine what other possible motives Queen Elizabeth might have had in mind. She may have asked Shakespeare to put a



purposeful end to the satire embodied in the character of Falstaff. She may also have asked that this be done in a manner involving the Order of the Garter whose motto is "Evil be to him who Evil thinks."

In the final masque at the end of the play Falstaff is punished with fire by a group of fairies, one of whom reports, "Our radiant Queen hates sluts and sluttery." This was an apt description of Elizabeth, who went to great lengths to create a court famed throughout Europe for its virtue and purity.

While scholars have long debated the likelihood of these possible reasons for Shakespeare's writing of *The Merry Wives of Windsor*, conclusive evidence has not been uncovered. In one respect, the truth of the story is irrelevant to the play as it exists, for Shakespeare did not in fact write a play about Falstaff "in love." Rather, he wrote a play about Falstaff in lust. Perhaps it is just as well Shakespeare did not follow instructions too carefully, for lust, and its fiscal relative greed, can be much funnier than love.

*We'll leave a proof,
by that which we do,
Wives may be merry,
and yet honest too.*

The Merry Wives of Windsor, IV, ii

Why All the Trickery

One night a year since ancient times, it has been permissible for children and adults to disguise themselves and engage in wild mischiefmaking. Presently referred to as Halloween, this night, which has become known for its "grotesque" revelry and trickery, originated as a solemn Celtic ritual honoring the sun-god.

The Celtic celebration, an appreciation of the harvest provided by the sun-god, occurred each year on the eve of winter, the season of death. At this time, the Celts believed that the souls of their dead ancestors roamed the earth, visited their old homes, and pulled frightening pranks on their descendants. In protection against these supernatural spirits and in hopes of passing among the souls of the dead unrecognized, the Celtic Druid priests and their followers disguised themselves as dead spirits.

After Christianity made its way into the Celtic regions, the night that dead souls roamed became known as All Hallow Eve, a night when the women and girls spent the evening begging sweets from their neighbors in exchange for praying for their souls. Eventually, the ancient Celtic sun-god ritual and the Christian practice of begging sweets combined to form the carnival-like atmosphere of disguises, trickery, begging and games in which our production of *The Merry Wives of Windsor* takes place.

It is interesting to note, however, that at the time Shakespeare wrote the play *The Merry Wives of Windsor*, Queen Elizabeth had forbidden any and all observances of All Hallow Eve.



Festival Directors



DAN BROWDER
Technical Director

An Assistant Professor of Theatre and Technical Director at ISU, Dan holds an MFA in Theatre Technology from Indiana University. Before coming to ISU, he worked as Technical Director for Southern Appalachian Repertory Theatre in North Carolina and the Coaster Theatre in Oregon. Dan has also worked extensively as a Lighting and Scenic Designer. His design credits include *The Three Sisters*, *Little Shop of Horrors*, *An Enemy of the People*, *Sisterly Feelings*, and *Whose Life is it Anyway*.



DOUG FINLAYSON
Director—*The Merry Wives of Windsor*

We welcome Doug to the Festival as this season's Guest Director. Doug served as Associate

Artistic Director for the Wisdom Bridge Theatre from 1983-1988 and while there directed *Night Mother*, *The Immigrant*, *Circe and Bravo*, and *Hunting Cockroaches*. In 1987, Doug directed a production of *Execution of Justice* at the Bailiwick Repertory which received a Joseph Jefferson Citation for direction and production. With an MFA in directing from Purdue University, Doug recently directed *Tea and Toast* with Joan Cusack for NBC's Onstage On Five.



PATRICK O'GARA
Director—*She Stoops to Conquer*

This is Patrick's fourth season with the Festival after having directed *All's Well That Ends Well*, *Hamlet*, and *The Merchant of Venice*. Before coming to ISU where he is currently an Assistant Professor of Theatre, Patrick was the Artistic Director of the Oak Park Festival Theatre, where he directed *Julius Caesar*, *Twelfth Night*, *Dr. Faustus*, and *Hamlet*. His work has also been seen at Wisdom Bridge Theatre (*The Crucible*), the Court Theatre (*Macbeth*), and The Cross Currents Cabaret (*Northside/Southside*) in Chicago. Patrick received Joseph Jefferson Citations for excellence in direction for his productions of *The Three Sisters* and *The Madwoman of Chaillot*.



MICHAEL SCHWARTZKOPF
Director—Madrigal Singers

In his second year with the Festival, Michael is the Director of Choral Activities in the ISU Department of Music. In addition to the Madrigal Singers, he conducts the Concert Choir and the Civic Chorale and teaches courses in Conducting and Choral Music. Michael is also quite active as a tenor soloist, singing with the Atlanta Symphony in recent years. In August he will be the tenor soloist for the Classical Music Seminar held in Austria. Michael resides in Normal with his wife, Marilyn, and his children Heather and Chad.



JOHN SIPES
Director—*Henry V*/
Festival Fight Director/
Movement Coach

An ISU Assistant Professor of Theatre, John holds an MFA from Indiana University and a certificate from the Ecole du Mime d'Etienne Decroux in Paris. A certified actor/combatant of the Society of American

Fight Directors, John serves as Fight Choreographer/Movement Coach at ISU. John played Fluellen in *Henry V* at the Utah Shakespeare Festival, Clov in *Endgame* at ISU and his directing credits include *Phaedra* for ISU and *Romeo and Juliet* for the Festival in 1986.



BRICE WILLIAMS
Assistant Technical Director

After receiving a BS in Technical Theatre from David and Elkins College, Brice remained there as Technical Director and Shop Foreman. In 1987-1988 Brice served as Audio-Visual Director at Columbia College in Chicago. Brice comes from the mountains of West Virginia where he is a furniture craftsman and works with his brother in the District of Columbia area.

Festival Designers



JEFF BENHAM
Master Electrician

Jeff is currently pursuing his MFA degree in Theatre Design at the University of Connecticut. He received his Bachelors in Art from the University of New Mexico where he co-founded the Collective Students of Theatre Arts. While at UNM, Jeff served as assistant projections designer and stage crew. Jeff has written an original script titled *Curtains* that was produced at UMN under his direction.



WILLIAM T. CLOW
Scenic Designer—*She Stoops to Conquer*

William received his MFA in Scenic Design from ISU in May and is returning for his second season as an ISF Scene Designer after designing *Richard III* last summer. While at ISU, William designed lights for *A Lie of the Mind*, *Fen*, *Ever After*, and *A Raisin*

in the Sun which performed at the Kennedy Center this past spring. He has also had extensive experience in scenic, sound, and properties design. His credits in scenic design include *The Three Sisters*, *Brighton Beach Memoirs*, and *A Lie of the Mind*. William has received four ACTF nominations for design excellence, including winning the lighting design competition for *Cyrano de Bergerac*.



THOMAS FATTEN
Sound Designer

An ISU Alumnus, Thomas graduated in 1972 with a degree in Music Education and received his Masters Degree in Music Composition in 1976. In 1981 he was the recipient of an Illinois Arts Council Grant for Music for his original music *Jumping Mouse* in collaboration with ISU grad Doug Day. Recently, Thomas has been composing/arranging for Radio-Television commercials and is currently working on music for an original work for the stage. Thomas returns to the Festival for his third season.



KENT GOETZ
Scenic Designer—*The Merry Wives of Windsor/Henry V*

Kent joined the ISU Theatre faculty in the fall of 1988. Since his arrival there he has designed both scenery and lighting for the production of *The Skin of Our Teeth* and lighting for *The School for Scandal*. Prior to ISU, Kent designed for and taught classes in Theatre Technology at Illinois Wesleyan University. Kent has travelled throughout the east coast serving as guest lecturer for the Religion and the Arts Program at Yale University and as an instructor of scene design at the National Theatre Institute. Recently, Kent worked with the Madison Opera Company designing three productions for their 1985-1986 season. Other credits include *A Midsummer Night's Dream*, *A Doll's House*, and *Camelot*.



LAURA MANTEUFFEL
Associate Lighting Designer

Returning after her work as assistant lighting designer at last season's Festival, Laura is pursuing her BFA in design at Rutgers Univer-

sity in New Jersey. There, Laura has designed the lighting for the world premier of *Papal Bull*, *The Little Foxes*, and *Cloud Nine*. In her spare time Laura enjoys sailing and horseback riding.



JOHN MILLER
Assistant Lighting Designer

John's work as lighting designer was recently seen in ISU's *The Miss Firecracker Contest* from which he received an Irene Ryan Nomination for design excellence. John's lighting work has also been seen in *A Lie of the Mind* and *A Touch of the Poet*. Last summer John served as Master Electrician for the Festival.



STEVEN MILLER
Costume Designer—*Henry V*

Steven first came to the Festival in 1982 as assistant costumer for *Henry IV Part II* and is now marking his fourth season. Steven received his MFA in Costume Design from ISU in 1987 and is now Costume Designer/Instructor for Western Maryland College where he recently designed *A Midsummer Night's Dream*, *The Hairy*

Ape, and *Richard III*. Other credits include designs for eight Gilbert and Sullivan operas for the Young Victorian Theatre Company in Baltimore. At the same time *Henry V* opens here at the festival, Steven will be flying to Maryland to open a production of *Grease* that he designed there.



DAGNE OLSBERG
Assistant Costume Designer

Hailing from Tyldalen, Norway, Dagne returns to the Festival after serving as assistant costume designer for *Romeo and Juliet* in 1986. Having received a BA in Theatre from ISU in 1988, Dagne has designed productions of *The Three Sisters*, *The Doctor in Spite of Himself*, *Ever After*, and *Master Harold and the Boys*.



BILL RUYLE
Festival Lighting Designer/
Managing Director

An ISU Professor of Design, Bill's Festival credits include scene designs for *Hamlet* (1986), *King Lear* (1985), *The Taming of the Shrew* (1984), *Julius Caesar*

(1981), *The Winter's Tale* (1981), and *Romeo and Juliet* (1980). He has been resident lighting designer for the past three seasons. Bill has designed sets and lights for numerous ISU productions, as well as designing for the Bailiwick Repertory in Chicago. He served the Department of Theatre as Acting Chair this past year and is a member of the United States Institute for Theatre Technology. Bill resides in Normal with his wife, Carol, and their daughters Nancy and Wendy.



MISSY SKELTON
Assistant Costume Designer

From Pueblo, Colorado, Missy joins the Festival staff for her first season. Missy has designed the costumes for *A Midsummer's Night Dream* and *The Seagull* at Olivet College where she just received her BA in Theatre. Missy served as Costume Shop Supervisor at Olivet for two years and has also stage managed productions of *Godspell* and *Bus Stop* there.



FRANK C. VYBIRAL
Costume Designer—*The Merry Wives of Windsor*

Frank returns to the Festival for his twelfth season, having designed *Richard III*, *King Lear*, *The Merchant of Venice*, *Much Ado About Nothing*, *Measure for Measure*, *King Henry Part 2*, *The Winter's Tale*, *Romeo and Juliet*, *King Henry Part 1*, and *Twelfth Night*. In 1986, he played Polonius in the Festival's productions to his credit, his professional designs include *The House* and *The Three Sisters* for Steppenwolf Theatre. He most recently designed ISU's production of *A Touch of the Poet*. Frank has an MFA in Design from the University of Texas at Austin.



MARY ANNE WALL
Assist. Costume Designer

Traveling from the University of Alabama, Mary Anne comes to the Festival for her first summer. She has designed costumes for productions of *5th of July*, *The Wager*, *The Nerd*, and *Miss Julie* at U of A while pursuing her MFA in costume design there.



DAN WILHELM
Costume Designer—*She Stoops to Conquer*

An Associate Professor and Director of Graduate Studies for the ISU Theatre Department, Dan is in his seventh season with the Festival. He has previously designed costumes for *Comedy of Errors*, *Twelfth Night*, *The Tempest*, *Cymbeline*, *Pericles*, and *Macbeth*. Dan has an MFA in Production Design from Ohio University and has taught at California State University at Fullerton, the University of Delaware, and Ohio University. Professionally, he has designed for the Grove Shakespeare Festival in California; the Philadelphia Company; the Encompass Theatre and the 13th Street Theatre, both in New York; and Chicago's Bailiwick Repertory.

Synopsis

Within the chamber of the Hardcastle home, Mr. Hardcastle informs Kate, his daughter, that he has arranged for her to marry young Marlow, the son of his old friend Sir Charles, and that the boy will be arriving shortly. Kate relates the exciting news to her friend, Constance Neville, the ward of Mrs. Hardcastle, and this prompts Constance to declare her love for young Marlow's best friend Hastings.

Meanwhile, Tony Lumpkin, Kate's stepbrother, is at the Three Pigeons Inn leading the night's festivities when Marlow and Hastings arrive asking for directions to the Hardcastles.

To spite his stepfather, the mischievous Tony directs them to the Hardcastles but tells them they are going to an inn. Upon their arrival, Marlow begins to accidentally insult Mr. Hardcastle by treating him as an innkeeper. When Marlow is finally informed of his error he is introduced to the beautiful Kate, but, becoming uncontrollably timid around women of "reputation," quickly flees from the encounter. And, while this awkward meeting is occurring, Tony devises a plan to allow Hastings and Constance quick leave from the household.

Upon realizing Marlow's weakness, Kate decides to dis-

guise herself as a servant to break down her suitor's reserve. As planned, Marlow is audaciously relaxed with the "maid" and she wins his heart. Regretfully, Marlow informs the "maid" that an "honorable connection" between them is impossible because of their difference in social stature. Another complication arises when Mrs. Hardcastle learns of Hastings' and Constance's plans and works to divert them.

Soon, mistaken identities, plotted schemes, and hidden intentions become intertwined, confused, and finally, in the end . . .



SHE STOOPS TO CONQUER

or, The Mistakes of A Night

The Hardcastle House

Mr. Hardcastle _____ **Don Blair**
 Mrs. Hardcastle _____ **Karen Casteel**
 Tony Lumpkin _____ **Michael McAlister**
 Kate Hardcastle _____ **Pamela Klarup**
 Constance Neville _____ **Melanie Van Betten**

The Inn

Stingo, the Landlord _____ **Daniel Sauer**
 Dick Muggins, the Exiseman _____ **Randolph Schmalz**
 Jack Slang, the Horse Doctor _____ **Britton Walker**
 Little Aminadab and the Music Box _____ **Robert Wagner**
 Tom Twist and the Pewter Platter _____ **Reginald Hayes**

The Travellers

Young Marlow _____ **Jed Diamond**
 Hastings _____ **Timothy Dayne**
 Sir Charles Marlow _____ **David Ghilardi**
 Jeremy, servant to Young Marlow _____ **Gib Masters**

The Hardcastle Household

Diggory, from the barn _____ **Andrew Biel**
 Roger, from the plow _____ **Raphael Green**
 Pimple, maidservant to Kate _____ **Gwendolyn Schwinke**
 Servant (Toddy) _____ **Jana Barber**
 Servant (Sarah) _____ **Nancy Ruyle**

Time

Spring, 1773

Place

The country house of Mr. Hardcastle and
 an inn known as the Three Pigeons, in an English Village,
 a day's carriage ride from London.

Director's Notes

She Stoops to Conquer has been a comedy favorite of audiences and actors alike since its first performance in London in 1773. A charming blend of farce and light romance presents a humorous portrait of the strengths and short-comings of the emerging middle-class at the beginning of the Age of Democracy.

Though sharing many of the characteristics of the great Restoration and 18th Century comedies (especially its reverence for language and its harpooning of pomposity) *She Stoops to Conquer* looks forward to our own cultural values rather than backward to those of the aristocracy.

Goldsmith's play is a comedy about growth towards independence and the responsibility it entails. It presents a human perspective which dissolves the barrier of class and allows true feeling to replace moral posturing and sentiment. Its theme of achieving freedom through accepting responsibility for one's own actions is what the American experiment professes as its ideal.

By inspiring deep laughter and smiles of understanding, *She Stoops to Conquer* shows us ourselves in an affectionate, understanding way.

Director

Patrick O'Gara

Set Design

William Clow

Costume Design

Dan Wilhelm

Lighting Design

J. William Ruyle

Sound Design

Thomas Fatten

Vocal Coach

Evamarri Johnson

Assistant Costume Designer

Mary Ann Wall

Wigs

Jo Marie Dugan

Associate Lighting Designer

Laura Manteuffal

Assistant Lighting Designer

John Miller

Master Electrician

Jeff Benham

Stage Manager

Allison Scriplin

Deck Manager

David Soria

Technical Director

Dan Browder

Assistant Technical Director

Brice E. Williams

Light Board Operator

Jeff Benham

Sound Operator

Chris Lewis

Follow Spot Operators

Laura Manteuffal

Carrie Blutsch

Deck Hand/Maintenance

Tom Thompson

Property Master/Maintenance

Carrie Blutsch



Oliver Goldsmith and *She Stoops*

Oliver Goldsmith wrote *She Stoops to Conquer* in order to pay a debt. However, a public statement he made concerning the "blockheads" who ruled the English theater in the middle 1700's raised such a furor that the play was very nearly kept from being produced. It was only through the intimate association a friend of his had with a producer that Goldsmith's play was even given a chance to be performed. Thus, from its very inception, *She Stoops to Conquer* was quite characteristic of Goldsmith's life.

When Oliver Goldsmith, an Irishman born in 1728, arrived penniless in England, his thick brogue, Irish temper, and "low" sense of humor set him apart from his contemporaries. Although he played the English fop, hung with rogues, and led a basically irresponsible and decadent life, he never fully adapted to the lifestyle, enabling him to objectively observe the behavior and antics of the English, which, according to his writings, he found to be quite humorous.

He earned his living writing articles of various subjects for publications, and eventually ventured into novels and plays. Although his most famous work, *She Stoops to Conquer* (1773), ran the longest and sold more copies than any play up to its time, it had a very difficult time



being produced. The producer, having taken the play as a favor to a friend, expected it to flop and refused to provide sets or costumes unless it was proven a success. During rehearsals, two lead actors quit and one threatened to leave the show over arguments about who would speak the prologue and epilogue. The title was changed three times, with one of them, *The Mistakes of A Night*, being kept as a subtitle.

Rumors had spread throughout London that the play was a disaster, so Goldsmith's close friends planted themselves in the audience on opening night and prompted the laughter and applause. Goldsmith himself was too nervous to watch the first performance.

Despite some critics' complaints that *She Stoops to Conquer* resembled the "low, base, common" comedy of Shakespeare's era, the play was an enormous success and established Goldsmith as a playwright. Unfortunately, he never wrote another piece to equal it. He died at the age of 46, characteristically leaving a great many debts. Ironically, the rights to *She Stoops to Conquer* were sold to pay for one of them!



About the Author



'Here rests from the cares of the world, and his pen,
A Poet whose like we shall scarce meet again,
Who though form'd in an age when corruptions ran high,
And folly alone seem'd with folly to vie,
When Genius, with traffic too commonly train'd,
Recounted her merits by what she had gained,
Yet spurned at those walks of debasement and pelf,
And, in poverty's spite, dare think for himself.
Thus free from those letters the Muses oft bind,
He wrote from the heart to the hearts of mankind;
And such was the prevalent force of his song,
Sex-ages, and parties, he drew in a throng.

The lovers, 'twas theirs to esteem and commend,
For his Hermit had prov'd him their tutor and friend;
The Statesman, his politic passions on fire,
Acknowleg'd repose from the charms of his lyre;
The Moralist too had a feel for his rhymes,
For his Essays were curbs on the rage of the times;
Nay the Critic, all school'd in grammatical sense,
Who look'd in the glow of description for tense;
Reform'd as he read, fell a dupe to his art,
And confess'd by his eyes what he felt at his heart.
Yet, blest with original powers like these,
His principal forte was on paper to please;
Like a fleet-footed hunter, tho first in the chace,
On the road of plain sense he deserted his pace,
Whilst dullness and cunning, by whipping and goring
Their hard-footed hackneys paraded before him;
Compounded likewise of such primitive parts,
That his manners alone would have gain'd him our hearts;
So simple from truth-so ingenuously kind,
So ready to feel for the wants of mankind:
If an Author once held but a popular quill,
This flux of Philanthropy quickly stood still;
Transform'd from himself he grew meanly severe,
And rail'd at those talents he ought not to fear.

Such then were his foibles-but though they were such
As shadow'd the picture a little too much,
The style was all graceful, expressive and grand,
And the whole the result of a masterly hand.

— from an unsigned notice in the *London Chronicle*
containing an epitaph on Goldsmith.

Festival Company



ANDREW BIEL
Company

Andrew returns to the Festival this year after being seen in *All's Well That Ends Well*, *Comedy of Errors*, and *Richard III* in 1987. Receiving his BA in acting from ISU this spring, Andy was recently seen as Charles Surface in *School for Scandal* there. Other credits at ISU include productions of *As You Like It*, *Agamemnon*, and *Phaedra*. In 1987, Andrew placed second in the American College Theatre Festival Region III Irene Ryan Acting Competition. Andrew is a descendent of Sir Bertine Enwisle who was knighted on the field of Agincourt after that battle in 1415.



DON BLAIR
Company

Don joins the festival with an extensive resume of credits. For the ISF Don has been seen as Macbeth in *Macbeth*, *Much Ado About Nothing*, *Two Gentlemen of Verona*, *Twelfth Night*, *Romeo and Juliet*, *A Comedy of Errors*, *Richard III*, and *All's Well That*

Ends Well. Don's film credits include *Windy City*, *Earthbound*, and *The Ancient Curse of Murder*. While studying Acting at ISU, Don has been seen in *The Three Sisters* and *The Dragon*.



KAREN CASTEEL
Company

Direct from New York City, Karen joins the Festival for her second season. Receiving her MFA in Acting from the National Theatre Conservatory, Denver, Colorado, Karen is no stranger to the Shakespeare stage. She has played roles in *Comedy of Errors*, *Hamlet*, *Richard III*, and *All's Well That Ends Well* in both the Illinois and Alabama Shakespeare festivals. She was recently seen as Masha in *The Seagull* at NTC and has done documentaries for television networks CBS and PBS.



TIMOTHY DAYNE
Company

Pursuing his MFA in Theatre Performance from the University of Florida, Timothy's roles there include Prospero in *The Tempest*

and Wilson in *Harvey*. While working toward his BA in Musical Theatre at Luther College where he graduated magna cum laude in 1987, Timothy appeared as Mercutio in *Romeo and Juliet* and Bernardo in *West Side Story*. Timothy enjoys vocal performance and dance.



JED DIAMOND
Company

Jed just received his MFA in acting from the New York University Graduate Acting Program. His roles there include Roy in *Lone Star*, Horatio in *Hamlet*, Bruce Niles in *The Normal Heart*, Fr. Donnelly in *The Marriage of Bette and Boo*, and Dmitri Vaguin in *Children of the Sun*. He has worked in regional theatre in Louisiana, California, and New York, and has had a lifelong interest in the plays of William Shakespeare.



**DAVID MITCHELL
GHILARDI**
Company

David has completed a season with the Milwaukee Repertory Theatre in Wisconsin as an intern, during which he found the time to finish his first play *Bricks*. In 1988, David appeared as Cyrano in ISU's *Cyrano de Bergerac* and in last year's festival in *Comedy of Errors*, *Richard III*, and *All's Well That Ends Well*. David will begin work with the Alabama Shakespeare Festival this fall. Off-stage, David is pursuing his special interest of falconry.



RAPHAEL GREEN
Company

Raphy, a native of Chicago, has recently been seen in that city's Igloo Theatre where he played Corin/Duke Senior in *Shakespeare in Arden*. Hailing a BA from Brown University, he has played countless roles there including Sir Toby Belch in *Twelfth Night* and Iago in *Othello*. This past year Raphy has done stand-up poetry in Chicago while also learning to play the guitar.



PAMELA KLARUP
Company

This is Pam's third Festival, having appeared as the Countess in last season's *All's Well That Ends Well* and Mariana in 1987's *Measure for Measure*. At ISU, where she will receive her MFA in acting this summer, Pam has been seen as Elaine in *The Miss Firecracker Contest*, Olga in *The Three Sisters*, and Blanche in *Brighton Beach Memoirs*. Pam has received Irene Ryan Acting Nominations for her work in *As You Like It*, *Jacques Brel*, and *Ever After*.



MICHAEL McALISTER
Company

Direct from his performance as Boris Korrorsky in the Oscar Hammerstein Center for the Performing Arts' *Mission Byzantium* in New York City, Michael joins us for his first season. After receiving his MFA in acting from the University of Minnesota Minneapolis in 1988 where he played roles in *Brecht on Brecht*, *The Rivals*, and *Working*, Michael appeared as Pa Ubu in *Ubu the King* at NYC's Horace Man

Theatre. Michael has also served as combat master and assistant choreographer for the Idaho Shakespeare Festival.



DANIEL SAUER
Company

Dan is currently attending ISU where he is pursuing his BA in acting. His roles there include Frankie in *A Lie of the Mind* and dual roles in *Cyrano de Bergerac* and *The Three Sisters*. This is Dan's second season with the Festival and he was seen in *Comedy of Errors*, *All's Well That Ends Well*, and *Richard III*. Dan has also appeared in *As You Like It* and *Sly Fox* with the New American Theatre.



MELANIE VAN BETTEN
Company

Melanie is currently studying for her MFA in Acting from the University of Washington's Professional Actor Training Program under Jack Clay, where she has played Hermione in *The Winter's Tale*, Clarice in *The Servant of Two Masters*, and Arabella in *The Way of the World*. Other credits include Kate in *The Taming of the Shrew*, Portia in *The Merchant of Venice*, and Maria in *West Side Story*. This fall she will be working as an intern with the Seattle Repertory Company.

Festival Associates



JANA BARBER
Associate

A recipient of a BS in Theatre from ISU, this is Jana's first summer with the Festival. Last year Jana appeared in the roles of Beth in *A Lie of the Mind* and Sara in *A Touch of the Poet*. Other credits include Beauty in *Daughters* and Amy Lee in *Laundry and Bourbon*.



REGINALD HAYES
Associate

Recently seen as George in ISU's production of *A Raisin in the Sun*, Reginald is pursuing a BS in Acting. Other credits at ISU include *Master Harold and the Boys* and *PVT Wars*. Reginald will be a junior this fall.



GIB MASTERS
Associate

This summer Gib comes to the Festival from the University of Illinois where he is pursuing his BFA in Acting. At the U of I Gib has played the roles of Felton in *The Three Musketeers* and Simon Simson in *Our Town*. Gib's other credits include *A Chorus Line*, *Catch A Glimpse*, and *The Corn is Green*.



NANCY J. RUYLE
Associate

Nancy joins the Festival as an acting associate after working on the Festival staff as assistant box office manager and costume technician in the 1986 and 1987 seasons. In December Nancy will receive her BA in acting from ISU where she has been seen as Popeye in *The Miss Firecracker Contest* and Nora in *Brighton Beach Memoirs*.

Synopsis

Henry V has ascended to the throne of England and one of his first public acts as King is to carry out his father's advice to quiet the rebellion at home. Henry arranges with his advisors to claim the throne of France and his resolve to "bend France to his awe" is strengthened by an insulting gift from the French King. In response, Henry hurries his preparations for the invasion.

In London, the hostess of the Boar's Head Tavern, Nell Quickly, relates to Falstaff's cronies, Bardolph, Pistol, and Nym, that "the King hath killed his heart," and that Falstaff has "gone to Arthur's bosom." They resolve to follow the King to France, and at Southampton they witness the execution of

three English noblemen who have been bribed by the French to assassinate Henry.

Evidence of the King's ability to unite all factions under his banner appears in the bravery displayed during the victorious siege of Harfleur. Henry then marches toward Calais but is intercepted at Agincourt where he finds himself face to face with a much larger French army under the Dauphin.

To test the temper of his soldiers on the night before the battle, the young King goes about the camp in disguise conversing with many and gathering a sense of their morale. In the opposite camp the overconfident French jest at the "beggar'd host" of English. In the battle which follows, however, the badly generalled French forces are overwhelmingly defeated by Henry's entourage.

The swaggering Pistol is cudgelled for insulting the Welsh and is forced to eat the Welsh leek which Fluellen wears in his hat. To save himself from an even worse fate — for Nym and Bardolph have been hanged for theft — Pistol resolves to return to England.

Through the friendly services of the Duke of Burgundy the French King yields to the demands of King Henry, granting him the hand of Katharine, his daughter, and acknowledging him heir to the French throne.



HENRY V

Director
John Sipes
Set Design
Kent Goetz
Costume Design
Steven Miller
Lighting Design
J. William Ruyle
Sound Designer
Thomas Fatten
Vocal Coach
Evamarie Johnson
Assistant Costume Designer
Missy Skelton
Associate Lighting Designer
Laura Manteuffel
Assistant Lighting Designer
John Miller
Fight Director/Movement Coach
John Sipes
Master Electrician
Jeff Benham
Stage Manager
David Soria
Deck Manager
Nancy Benjamin
Technical Director
Dan Browder
Assistant Technical Director
Brice E. Williams
Properties Master
Chris Lewis
Light Board Operator
John Miller
Sound Operator
Carrie Bletsch
Follow Spot Operators
Jeff Benham, Adam Sperry
Deck Hands
Chris Lewis, Steve Cordle
Maintenance
Chris Lewis, Jeff Benham

Chorus _____ **David Ghilardi**

The English

King Henry the Fifth	Andrew Biel
Duke of Gloucester, brother to the King	Robert Wagner
Duke of Exeter	Reginald Hayes
Duke of York	David Ghilardi
Archbishop of Canterbury	Michael McAlister
Bishop of Ely	Daniel Sauer
Earl of Cambridge	Britton Walker
Lord Scroop	Don Blair
Sir Thomas Grey	Randolph Schmalz
Sir Thomas Erpingham	Don Blair
Gower, an English captain	Michael McAlister

Fiuellen, a Welsh captain _____	Daniel Sauer
Macmorris, an Irish captain _____	Timothy Dayne
Jamy, a Scottish captain _____	David Ghilardi
Michael Williams _____	Jed Diamond
Alexander Court _____	Gib Masters
John Bates _____	David Ghilardi
Pistol _____	Raphael Green
Nym _____	Larry Eskridge
Bardolph _____	Jed Diamond
Boy _____	Gib Masters
Hostess Quickly _____	Karen Casteel
English soldiers, guards, attendants, monks, townspeople _____	Jana Barber, Don Blair,

The French

Charles the Sixth, King of France	Don Blair
Lewis, the Dauphin	Britton Walker
Katharine, daughter to the King	Melanie Van Betten
Duke of Orleans	Larry Eskridge
Duke of Burgundy	David Ghilardi
The Constable of France	Randolph Schmalz
Montjoy, the French Herald	Timothy Dayne
The Governor of Harfleur	David Ghilardi
Alice, attendant to Katharine	Pam Klarup
French nobles, soldiers, attendants	Nancy Ruyle,
	Gwendolyn Schwinke, Randolph
	Schmalz, Timothy Dayne

Director's Notes

England, at the time of Henry V's accession, was wracked with civil strife and dissension—it was a "scrambling and unquiet time." Henry's father, Henry IV, had been unable to provide the leadership necessary to unify the disparate factions in England, and, generally, to quell the ferment of the time. His son, Henry V, inherited a contentious and disunified kingdom; it was not expected that he would have any better luck at managing the kingdom than had his father. For in his youth Henry's

... addiction was to courses vain;
His companies unletter'd, rude, and
shallow;
His hours filled with riots, banquets,
sports study;
And never noted in him any study,
Any retirement, any sequestration
From open haunts and popularity.

But upon his father's death, mysteriously and almost miraculously, Henry's "... wildness, mortified in him, / Seemed to die too. ..." Virtually overnight he was transformed from a "vain and giddy youth" to a regent capable of commanding a kingdom and an army.

The play opens shortly after Henry V has taken the throne; we see him debating with his counselors about the possibility of invading the French to reclaim his title to the crown of France. From this first scene of the play to the last, we watch Shakespeare's "ideal king," as a man, contend with the pressures and the influences which impinge him: he is urged into war by the clergy and the nobility (each for their own hidden motives); he is taunted boldly by the Dauphin; he is betrayed by several of his most trusted countrymen who attempt to assassinate him; and he is burdened, once in France, with the persistent thought that he and his followers may suffer bloody defeat at the hands of the French. Shakespeare allows us to see "a little touch" of Hamlet in Henry. But, unlike Hamlet, Henry is a man of action — his doubts and uncertainties are resolved by acting upon them, and his responsibilities are met courageously.

Henry V is set in the context of war—preparation for it, participation in it, and resolution of it. It is in this context that Henry is tested and fully becomes the man he is to be. It is the fire of war that “tempers” the spirit of Henry, that unifies the man and the kingdom, and transforms him into a **man** of noble quality and a **king** of ideal proportion.



The Alamo II

HENRY V

How it All Began

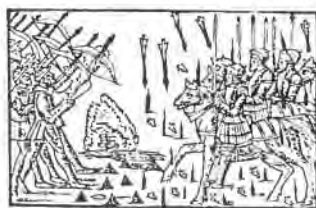
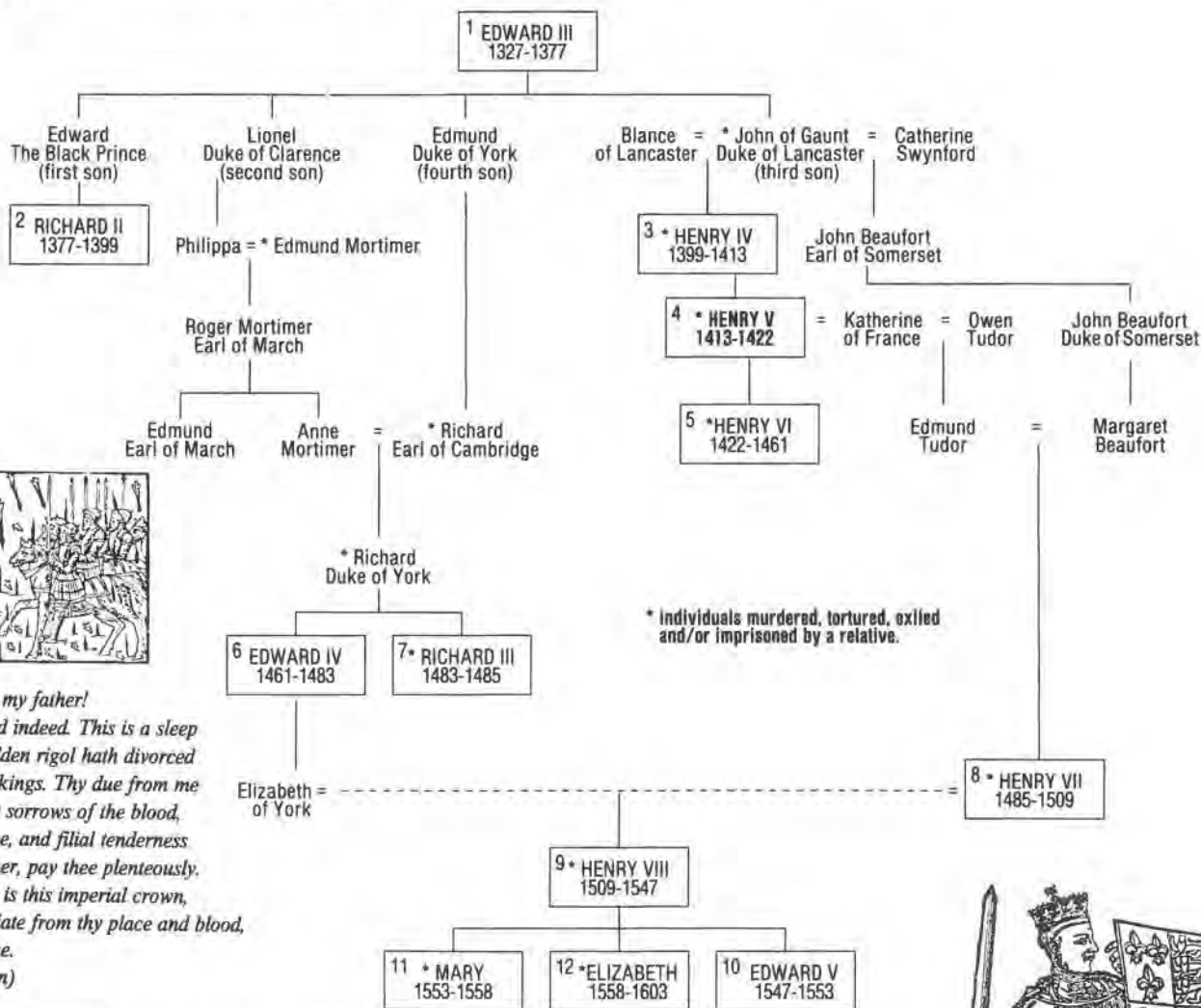
Edward III was quite a prolific monarch, producing five sons whose descendants blackmailed, committed incest, assassinated, kidnapped, demanded ransom, exiled, imprisoned, tortured, and murdered each other over a disagreement about whether or not the line of succession to the English throne could pass through a woman.

When Edward III's successor was dethroned by his peers, Henry IV of Lancaster defied the previous lineage of English succession and claimed through battle the throne which would have normally gone to Edmund Mortimer of March. Thus began the War of the Roses, a family quarrel which lasted for nearly a century and made **Henry V's** seat on the throne precarious and unstable.

Early in his reign, after a failed assassination attempt on his life by his

York cousins, **Henry V** realized the need to answer the unsettled question about his right to the crown. He decided to renew the Hundred Years War with France, which had begun during the reign of Edward III and was based on his claim to the French crown through his French ancestry. Traditionally, the English believed that a true king could conquer France. Herein lies the story of Shakespeare's play.

The Hundred Years War ended six years after **Henry V's** death. The War of the Roses ended with the joining of the Lancasters and Yorks through the marriage of Henry VII of Lancaster and Elizabeth of York, a union which produced Henry VIII, father of Queen Elizabeth, for whose court Shakespeare wrote the play **Henry V**.



*My gracious lord, my father!
This sleep is sound indeed. This is a sleep
That from this golden rigol hath divorced
So many English kings. Thy due from me
Is tears and heavy sorrows of the blood,
Which nature, love, and filial tenderness
Shall, O dear father, pay thee plenteously.
My due from thee is this imperial crown,
Which, as immediate from thy place and blood,
Derives itself to me.
(Puts on the crown)
Lo, where it sits,
Which God shall guard. And put the world's whole strength
Into one giant arm, it shall not force
This lineal honor from me. This from thee
Will I to mine leave, as 'tis left to me.*

—Prince Hal (soon to be Henry V)
Henry IV Part II, act IV, v

*Shakespeare watched Henry V... cheer-
fully, as one watches some handsome,
spirited horse, and he spoke his tale, as
he spoke all tales, with tragic irony.*

— W. B. Yeats





RANDOLPH SCHMALZ
Associate

Randolph returns for his second season with the Festival. He graduated from ISU this past May with a BA in acting after being seen as Delmount in *The Miss Firecracker Contest* and Linder in *A Raisin in the Sun* which was selected to be performed at the Kennedy Center in Washington D.C. this past March by the American College Theatre Festival.



GWENDOLYN SCHWINKE
Associate

We welcome Gwendolyn to the Festival for her first season. Pursuing her MFA in acting at ISU, Gwendolyn received an Irene Ryan Acting Nomination for her role as Sabina in *The Skin of our Teeth*. In 1988, she was seen in Heartland Productions' *The Glass Menagerie* as Amanda.



ROBERT WAGNER
Associate

In May, Robert graduated from ISU cum laude with a degree in Theatre. His credits there include *Cyrano De Bergerac*, *A Touch of the Poet*, and *The Tooth of Crime*. Robert was recently seen as the Witch in the world premier of *Rachel's Night* at ISU.



BRITTON WALKER
Associate

In pursuit of his BFA in Theatre from ISU, Britt's credits there include Henry in *The Fantasticks*, Leandre' in *The Doctor in Spite of Himself*, and roles in both *Cyrano De Bergerac* and *Agamemnon*. Off stage, Brit plays guitar in a band called FURTHER.

Festival Stage Managers



NANCY BENJAMIN
Stage Manager—*The Merry Wives of Windsor*

This is Nancy's third year with the Festival. An instructor in the ISU Theatre Department, Nancy has been busy teaching Vocal Technique for the Actor and has directed university productions both at ISU and at Illinois Wesleyan during the past six years. Currently, she and four other ISU faculty members are collaborating on a very exciting production of *Woyzeck*. Nancy studied at the Ecole du Mime d'Elieenne Decroux in Paris.



AUDREY HORNBOOK
Associate Stage Manager

A student in the acting/directing program at ISU, Audrey graduated from University High School in Normal where she received a

theatre scholarship award in 1986. While at U-High Audrey was seen in productions of *Strider*, *The Bald Soprano*, and *Bleacher Bums*. Audrey will be a sophomore this fall and recently returned from a tour of Europe.



ALLISON SCIPLITZ
Stage Manager—*She Stoops To Conquer*

Hailing from Toledo, Ohio, Allison received her MFA in directing from ISU in May. At ISU, Allison has directed *Master Harold and the Boys* and the acclaimed production of *A Raisin in the Sun* that was selected as one of five productions throughout the nation to perform at the Kennedy Center for the Performing Arts in Washington D.C. for the National American College Theatre Festival. This is Allison's third season working with the Festival and we welcome her back!



DAVID SORIA
Stage Manager—*Henry V*

Currently pursuing his MFA in directing at ISU, David returns to the Festival after stage managing last season's *All's Well That Ends Well*. David graduated from Wesleyan University in Connecticut with a BA in Theatre and while there directed productions of *Offending the Audience* and *The House of Bernarda Alba*. Since attending ISU David has directed *Keep Tightly Closed in a Cool Dry Place*, *Sexual Perversity in Chicago*, and *The Miss Firecracker Contest*. This fall, David will direct ISU's production of *A Midsummer Night's Dream*.

Festival Management Staff



BRIAN COLUMBUS
Box Office Manager

Returning for another season as box office manager, Brian heads the sales division of the festival and manages all reservation and subscription orders. Brian completed his BS in Acting from ISU in May and while there was seen in *Cyrano De Bergerac*, *The Skin of Our Teeth* and *Baby with the Bathwater*.



LARRY ESKRIDGE
Box Office Manager

Larry is serving double duty in this summer's festival as both box office manager and as a member of the Henry V cast. Larry is pursuing his MFA in Acting from ISU and has been seen as Sir Peter in *School for Scandal* and Antrobus in *The Skin of Our Teeth*. This is Larry's second Festival season after being an associate company member last summer.



MAX GERWICK
Photographer

Max returns to the Festival for his third season, having served as photographer in 1987 and 1988. Max received his BS in Art with a photography concentration from ISU and his photographs were exhibited in the ISU Student Annual Art Show in 1986 and 1987. He won first place in the color slide category of the 1986 Kodak-Pantagraph Photo Contest. Max is currently a freelance photographer.



JAMES JETT
Photographer

James, known as "Mr. Photo," received his Bachelor of Science degree in Communications at ISU. He was the chief photographer at Blackhawk College and his work has been featured in every major publication on campus at ISU. He is now a full-time commercial photographer specializing in advertising and publications. James' "Mr Photo" studio is located in Normal.



MELISSA R. ORBAN
Marketing Director

Melissa returns for a second season with the Festival as its Marketing Director. Melissa is pursuing a BS in acting from ISU. Her credits there include the role of Carnelle in *The Miss Firecracker Contest* this past spring and as a featured actress/singer in ISU's 1988 production of *Jacques Brel*.



SCOTT SHALLENBARGER
Program Coordinator/House Manager

Scott, pursuing his BS in Theatre Education at ISU, joins the Festival Management Staff for his first season. While at ISU he has directed productions of *Tracers* and *Minnesota Moon* with students from University High School. He works as a freelance choreographer throughout Illinois and his credits include *West Side Story*, *Pippin*, *Godspell*, and *Sweet Charity*. He is presently choreographing the Summer Youth Theatre's production of *A Chorus Line*.



KATHY SORENSEN
Assistant to the General Manager

This is Kathy's second year with the ISF after serving as a Costume Shop Technician last season. She graduated from Eastern Illinois University with a BA in Theatre and just finished her second bachelor's degree at ISU in Theatre Education. Currently, she is pursuing her MS in Theatre. Kathy will serve as director for the Summer Youth Theatre's production of *A Chorus Line* this summer.



JOHN H. WALKER
Graphic Designer

In his third year with the Festival, John is an ISU Assistant Professor of Art and Graphic Design. He received a BFA from Louisiana Tech University in 1981 and an MFA in 1985 from East Tennessee State University. John has worked as Junior Art Director for Focus Design Group, Inc. in Shreveport, Louisiana and has been active as a graphic design consultant since 1983. He has garnered several prizes for his work in Louisiana and Tennessee. His work has also been exhibited in the New York Art Director's Annual.

Festival Support Staff



EVAMARIE JOHNSON
Vocal Coach

Receiving degrees in Acting from Howard University and the NYU School of the Arts, Evamarie has worked as an actress both on and off Broadway and in theatre in both the United States and Canada. She has taught at Cornell University, Cal State, Northwestern, Loyola, and ISU. Evamarie has been invited to teach at the California Summer School for the Arts for the past two summers and will be doing so again this July after the Festival opens.



DENNIS MAYS
Scene Shop Supervisor

In his eighth season with the Festival, Dennis has been at ISU for twenty years. For the past six years he has been Scene Shop Supervisor for both the Festival and the Department of Theatre. As Scene Shop Supervisor, Dennis is in charge of organizing and running the shop smoothly so that several sets can be constructed efficiently at the same time. Dennis resides in El Paso with his wife, June, and their three children, Meri, Jacy, and Wesley.



JANICE WALTER
Costume Shop Supervisor

In her tenth year as shop supervisor for ISU and the Festival, Jan has an MFA from the University of Wisconsin and studied at the Indiana University Musical Arts Center. While at Wisconsin, Jan designed costumes for five operas and was recently co-designer for the ISU Theatre Department's production of *Cyrano De Bergerac*. In her spare time Jan has her own question and answer column in *National Doll World Magazine*.



**LINDA MARIE
MELLENDORF**
Assistant to the Festival
Director

This is Linda's second year with the festival. Linda is a resident of Louisville, IL and is a junior at ISU. She is majoring in Accounting and anticipates receiving her BS in 1990.

Festival Technicians



MARSHALL ANDERSON
Costume Shop Tech.

Marshall comes to the Festival with an extensive costume background. He is an assistant professor of theatre/dance: staff costume designer at the University of Wisconsin Whitewater and has designed countless productions there. In 1986, he designed *Hamlet* for the festival and other credits include *The Tempest*, *A Midsummer's Night Dream*, *Noises Off*, *All My Sons*, and *Ten Little Indians*.



CARRIE BLETSCH
Scene Shop Tech.

Having recently served as assistant designer for *The Skin of Our Teeth* at ISU, Carrie is working toward her BA in Theatre Design and Production. Carrie joins us for her first season and is pursuing her interest in photography.



STEVE CORDLE
Scene Shop Tech.

Steve will be a senior at ISU this fall and is pursuing his B.S. in Theatre design. Steve hails from Peoria and while at ISU has designed sound for *Cyrano De Bergerac*, *The Skin of Our Teeth*, and *Landscape of the Body*.



JO MARIE DUGAN
Costume Shop Tech.

Currently working to complete her B.A. in theatre at the University of Illinois as well as continuing toward an MFA in Theatre Education, Jo Marie joins us for her first season. As Costume Shop Manager for Parkland College she has designed over 20 productions there with the most recent being *Cinderella*, *Hamlet*, and *The Diviners*.



JEAN FAUPEL
Costume Shop Tech.

Jean comes to the Festival with a Fashion Merchandising degree from ISU. Jean has worked throughout the Chicago area as an account representative/sales representative and became interested in theatre while working for Andy Frain, Inc. as an Usherette. When she's not working Jean loves to water ski.



CHRISTOPHER LEWIS
Scene Shop Tech.

Chris just received his BS in Theatre Production/Design from ISU and has an extensive list of credits there. Among them are Master Electrician for *Two Subjects to Avoid Over Dinner* and Sound Technician for *The Miss Firecracker Contest*. Chris worked with the Festival last season as Property Master for *All's Well That Ends Well* and stage technician for *Richard III* and *Comedy of Errors*.



TERESA PRUITT
Costume Shop Tech.

Teresa comes to the Festival from Washburn University where she recently received her BA in Technical Theatre. Her work as Costume Designer was seen at Washburn in *Amadeus*. She also designed *Cotton Patch Gospel* and *A Coupla White Chicks Sitting Around Talking* at the Topeka Civic Center. With a minor in Art, Teresa enjoys drawing in her spare time.



AMY CAROLINE RICHIE
Costume Shop Tech.

From the University of Wisconsin-Whitewater, Amy comes to the festival with such costume design credits as *Jesus Christ Superstar*, *The Real Thing*, and *Orchestr8*. While working toward her BFA in Theatre Amy has also been seen on-stage in such productions as *Beauty and the Beast* and *Noises Off*.



LEIGH ANN RUYLE
Costume Shop Tech.

This is Leigh Ann's third year as a costume technician for the Festival. A Theatre Education major at ISU, Leigh Ann has served as assistant costume designer for *The Dragon* and *The Doctor in Spite of Himself* at ISU and has also designed for numerous Freestage productions there.



TONA SCHENCK
Costume Shop Tech.

After receiving her B.A. in theatre from Eureka College, Eureka, Illinois, Tona received her M.S. in Painting/Drawing from ISU in May. While spending time on her art work, Tona enjoys playing piano and theatre going.



ADAM D. SPERRY
Scene Shop Tech.

Having just received his BA in Technical Theatre from Coe College this spring, Adam comes to the Festival for his first season. At Coe, he served as Property Master for *Ring Round Moon* and *Robber Bridegroom* and as Technical Director, Sound Designer, and Co-Lighting and Scene Designer for *Bonjour La Bonjour*.



THOMAS THOMPSON
Scene Shop Tech.

In 1988 Thomas received his associate degree in tech theatre at Joliet Junior College and is currently attending ISU pursuing a BS in the production/design sequence. While at JJC Thomas served as scene designer for *Close Ties*, *Heiress*, and *Talent for Murder*.



REBECCA WERNECKE
Costume Shop Tech.

This August, Rebecca will receive her degree in Home Economics/Clothing and Textiles from ISU. Working with the Student Alumni Council she headed the Sac of Survival Program which prepared and delivered care packages throughout the community. Rebecca is no stranger to the Costume Shop; she has served as seamstress for ISU theatre since 1985.

Rain Policy

Rain Prior to Performance

Due to repairs being made to the Westhoff Theatre this summer, if weather conditions prevent a performance at Ewing Manor, the performance will be canceled and rescheduled for the first available date from August 6-12. Patrons holding tickets for a canceled performance should exchange their tickets for another performance by calling the box office at (309) 438-2535. No refunds can be made for any performance. Listen to WJBC-AM (1230), WIHN-FM (96), or WGLT-FM (89.1) after 5:00 p.m. for Festival rain information.

Rain During Performance

If weather conditions are deemed dangerous during a performance, the play will be stopped. Patrons will be able to redeem their ticket stubs at the Box Office for a future performance only if the play is stopped prior to the first intermission. If the play is stopped after the first intermission, the evening will be considered complete. No refunds can be made for any performance.

Concessions

Beverages are available prior to each performance and during intermission at the Ewing Courtyard. T-Shirts will also be on sale prior to each performance.

Restrooms

Restrooms are located on the north side of Ewing Manor, lower level.

Festival Policies

- Cameras and picnic baskets are not allowed in the theatre.
- Patrons are asked to refrain from walking on the stage at all times.
- Latecomers will not be seated until a suitable break in the performance.
- Smoking is not allowed in the theatre or its immediate area.
- Thank you for helping us maintain the beauty of the Ewing Manor and the Festival Theatre.

Box Office

Westhoff Theatre Box Office (Lobby of Centennial Building — corner of School and Beaufort Streets) OPEN 12:00-5:00 p.m.
Monday-Friday, Ewing Box Office (Ewing Courtyard) OPEN 6:30-8:00 p.m. on Performance Evenings. Box Office Phone Number (309) 438-2535.

Ewing Museum of Nations

Located in the northeast wing of the Manor, The Museum houses an extensive collection of the traditional arts of African, South Pacific, and Mexican peoples, pre-Columbian artifacts from Central America and the International Collection of Child Art representing 30 countries. The Museum's special Festival hours are 6:45-7:45 p.m. prior to each performance beginning July 5th.

Picnics/Green Show

The grounds are open for picnicing at 6:30 p.m. Guests may bring their own picnics and enjoy the open grounds of Ewing Manor. Shortly after 7:00 p.m. the evening's pre-show entertainment begins with a performance by the ISU Madrigal Singers, followed at 7:25 p.m. by an introduction to the evening's production by Associate Artistic Director Scott Walters.

The Madrigal Singers

The Madrigal Singers are beginning their 34th year at ISU. In addition to their Festival performances and annual holiday Madrigal Dinners, the singers make frequent tours abroad.

Demetra Berg, section leader
Hans Damkoehler, section leader
John Davis, section leader
Paul DeWiseleare
Kimberly Doyle, Recorder
Mary Ellegood, Recorder
Traci Fink
Andy Hoyt
Mark Johnston

Betsy Latting, section leader
Wendy Maulson
Jason Morgan
Julie Peck
Aaron Sompong
Tracy Torrance
Geri Uszcienski
Holly Weinheimer
Scott Wyatt

Green Show Director — Cal Pritner
Director of Madrigal Singers — Michael Schwartzkopf
Madrigal Costume Designer — Janice Walter

Monday Night Concerts

The Department of Music continues its free Monday Night Concerts in the Ewing Manor Courtyard this season. All performances begin at 8:00 p.m. and seating is limited, so come early to reserve a seat or bring your own lawn chair. In case of rain, the concert will be cancelled.

July 10

- *A Jazz Suite by Claude Bolling
Karin Potts, violin
David Collier, percussion
Karen Collier, piano
- *Lawrence Glatt, guitar
- *A Sonata by Francis Poulence
Aris Chavez, clarinet
Karen Collier, piano

July 17

- *Peter and Joan Schuetz, baritone/soprano duo
- *Debra Sutter, piano solo
- *Timothy Hurtz

July 24

- *Joe Neisler, horn
Debra Sutter, piano
- *Pina Mozzani, mezzo-soprano
Debra Sutter, piano
- *Rodney Miller, bass-baritone
Debra Sutter, piano

July 31

- *Don Armstrong, baritone
Karen Collier, piano
- *Brett Heim, guitar
Karen Collier, violin
- *Woodwind Trio
Aris Chavez, clarinet
Timothy Hurtz, oboe
Judy Ross, flute

***Karen Collier — Series Coordinator
(Performers and programs are subject to change)

Hazle Buck Ewing



Hazle Buck Ewing, a pioneer in the field of women's rights, community action and world peace, was born on December 25, 1880. Her father, Orlando J. Buck, co-founded the Wrigley Gum Company. After earning a Ph.D from the University of Chicago in 1902 and becoming active in the women's suffrage movement, she embraced several local projects when she moved to Bloomington with her husband in 1907. A lifelong member of the League of Women Voters, Mrs. Ewing also made generous contributions to the establishment of the Illinois Wesleyan School of Nursing, the development of Victory Hall and the Lucy Orme Morgan home, and the preservation of Funk's Grove.

International relations was also one of Mrs. Ewing's abiding interests. She established the School of Nations at Principia College in Elsah, Illinois and was an ardent supporter of the League of Nations and the United Nations.

Ewing Manor itself is yet another legacy from Hazle Buck Ewing. A Bloomington-Normal

landmark affectionately nicknamed "The Castle," the Manor served as the family residence from its completion in 1929 until Mrs. Ewing's death forty years later.

The Manor was designed in a "Channel Norman" style by Bloomington architect Phil Hooten. The landscaping and the formal garden on the south lawn near Emerson Street were done by the gardener who designed the Lincoln Memorial Garden in Springfield. Recently, a Japanese architect and two assistants, under the supervision of Douglas Smith of Landscape Designs and in conjunction with the Bloomington-Normal Sister Cities Committee, enlarged and relocated the beautiful Japanese Garden that had been hidden behind the Festival Stage.

Today Ewing Manor is administered by the ISU Foundation, a not-for-profit corporation chartered by the State of Illinois. The Manor and the Ewing Museum of Nations are a lasting legacy to Hazle Buck Ewing and her dedication to the present and future contributions of ISU to international relations.

Acknowledgements

We would like to thank the local businesses who helped make this program possible through their contributions. Those who so generously donated are recognized on the program pages.

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Garnet Allen, Rosemary Stockle, Betty Stephenson

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The Illinois Shakespeare Festival would not be celebrating its 12th season if it were not for the support of the organizations listed below. We gratefully thank all of their members, both past and present, for their time and efforts on our behalf.

The Illinois Shakespeare Society

Founded in 1982 by persons interested in enhancing the Illinois Shakespeare Festival, the Society is a membership organization made up of individuals and businesses who see the Festival as an important cultural resource for Bloomington-Normal, McLean County and all of Central Illinois. The Society has developed an active membership which has been essential to the Shakespeare Festival's continued growth and increasing artistic quality.

(Contributions received after the printing of the Festival Program will be acknowledged in next season's publication.)

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The Illinois State University Foundation is a not-for-profit corporation chartered by the State of Illinois for the sole purpose of serving the University. The Foundation is authorized to hold funds in trust, invest such funds and use the return of the investments or the capital for the support of scholarships, faculty research and other educational and related activities. It is through the ISU Foundation that the Festival has been allowed to utilize picturesque Ewing Manor as its theatre site.

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Summer doesn't end here...

illinois state theatre

As the leaves turn this fall and you begin to miss the Illinois Shakespeare Festival, join the ISU Theatre Department for a mid-summer night's dream in late September and stay with us for the best in theatre throughout the year.

We'll start you off with one of the Bard's most popular plays (*A Midsummer Night's Dream*). You'll get comedy (*Light up the Sky*), hilarious farce (*We Won't Pay, We Won't Pay*), and compelling drama (*The House of Bernarda Alba*). You'll be an insider in the production of a brand new play, the winner of our national playwriting contest (*The Thirteenth Thorn*). You'll see a couple of plays which may challenge and disturb you, and make you want to change the world (*An Enemy of the People* and *Aunt Dan and Lemon*). And to top it off, an enchanting extravaganza featuring a collaboration between the Theatre and Music Departments — Stephen Sondheim's musical masterpiece *A Little Night Music*.

Find out for yourself why ISU's Theatre Department is one of the best in the country. If you've attended our productions in the past, you have participated in history. Last year's *A Raisin in the Sun* was selected as one of four productions nationwide to be performed at the American College Theatre Festival in Washington, DC. ISU actress Sarah Jackson was also selected for their prestigious national acting competition. At the regional level, ISU students took top honors in Lighting Design (William Clow) and Criticism (David Soria), along with honorable mention in Costume Design (Dawn Dewitt) and Scene Design (Chris Goumas).

ISU graduates have gone on to shape theatre nationwide. See the future of theatre here today for about 1/10 the cost of a Broadway show.

Season subscription brochures will be available in August. For more information, call (309) 438-2535 or write: Illinois State Theatre, Department of Theatre ISU, Normal, IL 61761-6901

This is just a start — Almost every day of the year you can see the best in Art, Music and Theatre at ISU — exhibits at the Center for Visual Arts Galleries, concerts and recitals at Kemp Auditorium, Freestage Productions in unusual settings, opera, art demonstrations, stage combat, guest artists, film series, and much more. For more information, contact the College of Fine Arts, ISU, Normal, IL 61761. (309) 438-8321.

1989-90 Season

Westhoff Theatre

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
Sept. 29, 30, Oct 1, 3-8

LIGHT UP THE SKY

by Moss Hart
Nov. 10-12, 14-19

AN ENEMY OF THE PEOPLE

by Henrik Ibsen
Feb. 23-25, 27, 28, Mar. 1-4

A LITTLE NIGHT MUSIC

by Stephen Sondheim
Apr. 13, 14, 17-23

Allen Theatre

THE HOUSE OF BERNARDA ALBA

by Federico Garcia Lorca
Oct. 20-22, 24-29

AUNT DAN AND LEMON

by Wallace Shawn
Dec. 1-3, 5-10

WE WON'T PAY, WE WON'T PAY

by Dario Fo
Mar. 23-25, 27-31, Apr. 1

THE THIRTEENTH THORN

by Michael N. Robinson
Apr. 27-29, May 1-6

Ewing Festival 1989

EWING MANOR
Emerson & Towanda Avenue
Bloomington, Illinois

Art Sales/Displays
Festi-Feast
Demonstrations
Music
Children's Area
Entertainment

September 23 and 24, 1989